Museum Association QUARTERLY

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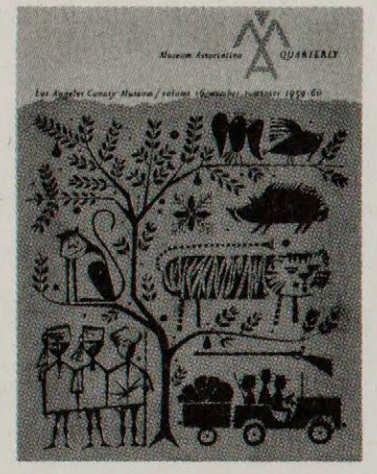

Cover designed by Harry Pack. See Kenneth Stager's story on page 4.

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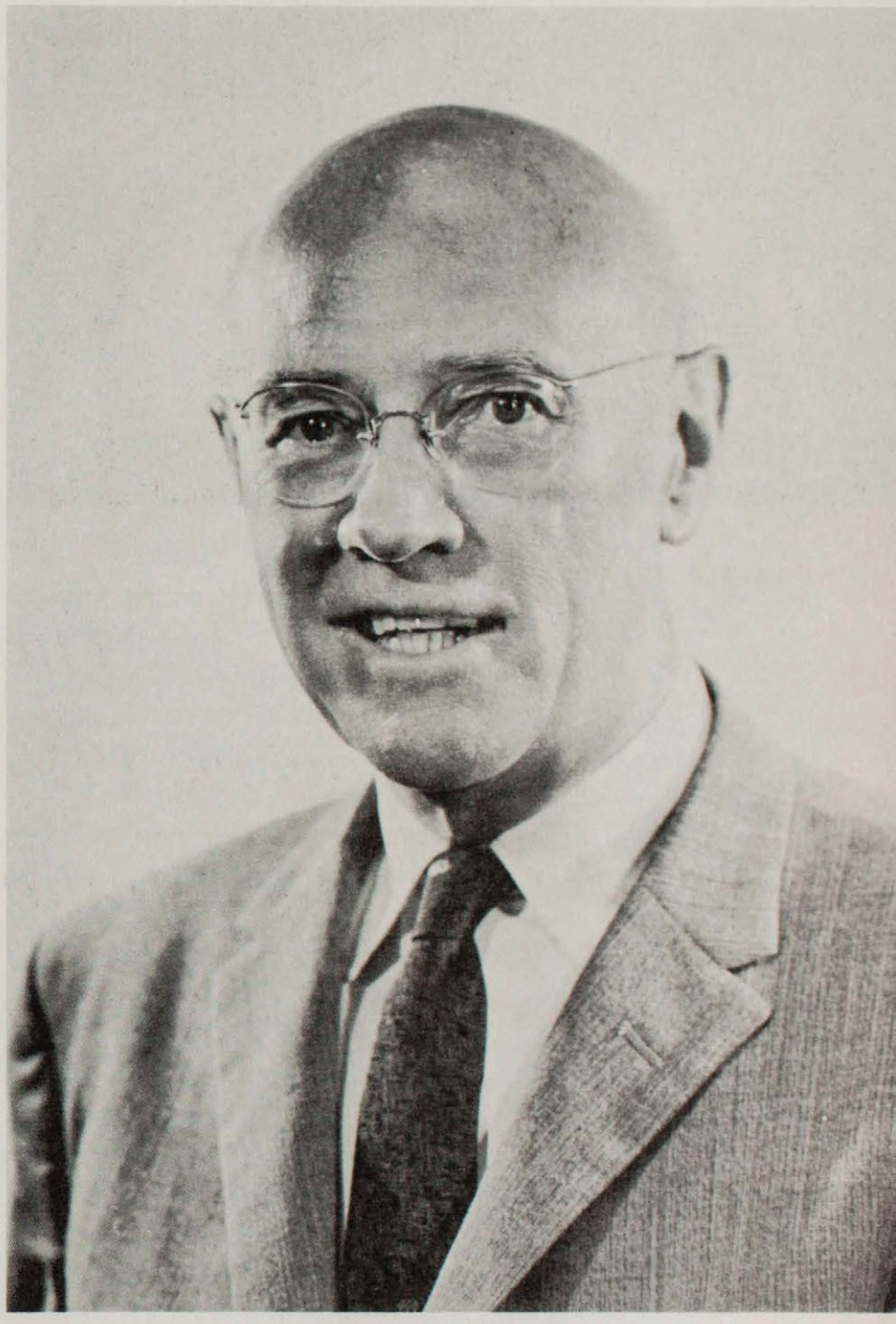
The QUARTERLY *of the Los Angeles County Museum. Volume 16, Number 1*

A message from Vern O. Knudsen

Chancellor, University of California at Los Angeles



THE FUNCTIONS of a museum and a university are markedly parallel. Both are dedicated to the dissemination of information, the university by the training of its student and the museum by the maintenance and exhibition of its collections for examination and study purposes. However, both a university and a museum have an additional function which is certainly as important as their teaching function. This additional function is that of research, the creation of new knowledge.

Collections are meaningless unless they are collated, studied and described. In a number of fields, such as vertebrate paleontology and natural history, research activities of our museums probably exceed the research activities of universities. It is precisely this research activity which makes the museum more than a collection of objects. In these days of spectacular science achievement, nuclear fusion and fission, rockets to the moon, and man-made diamonds, the description of a new fossil, a new bird or a new plant may seem trivial or unimportant and not worthy of our support. However, it is evident that all scientific facts are part of a single corpus of knowledge and there are no such things as useful and useless branches of knowledge.

Our museums play a most important role in expanding knowledge in their areas and are increasingly deserving of our support.

Mr. Machris and Mr. Rao, head shikari with large specimen of tiger secured on a beat in the Balaghat forest of Central India.

The Machris 1959 Central India Expedition

By KENNETH E. STAGER

Curator of Ornithology and Mammalogy

As MY flight from Istanbul taxied to the apron of the Bombay International Airport, I experienced the sensation somewhat akin to that of a homecoming for this was my second visit to India. Fifteen years before, I had also entered India by way of Bombay, only on this previous occasion it had been under war-time conditions and aboard an army transport. This visit to India in 1959 was as part of an expedition from the Los Angeles County Museum and we were entering an independent India, possibly to see many changes from the British rule. The Machris Central India Expedition of the Los Angeles County Museum was an expedition sponsored by the museum's loyal and beloved benefactors, Mr. and Mrs. Maurice A. Machris, veterans of a long list of sponsored scientific expeditions in our behalf. This time our destination was the forested hill tracts of Madhya Pradesh in central India. Our objective was the collection of mammals and birds for the museum's rapidly growing research collections and exhibits.

The state of Madhya Pradesh is tiger country par excellence; naturally these magnificent kings of the big-cat world were high on our list of desiderata. In the vast forests of the Balaghat we had been assured that we would find tiger of the size and quality needed for a habitat group at the Los Angeles County Museum. In addition to tiger, leopard, horned game, and lesser-sized mammals, we were prepared to make a comprehensive collection of the bird life known to inhabit this part of India.

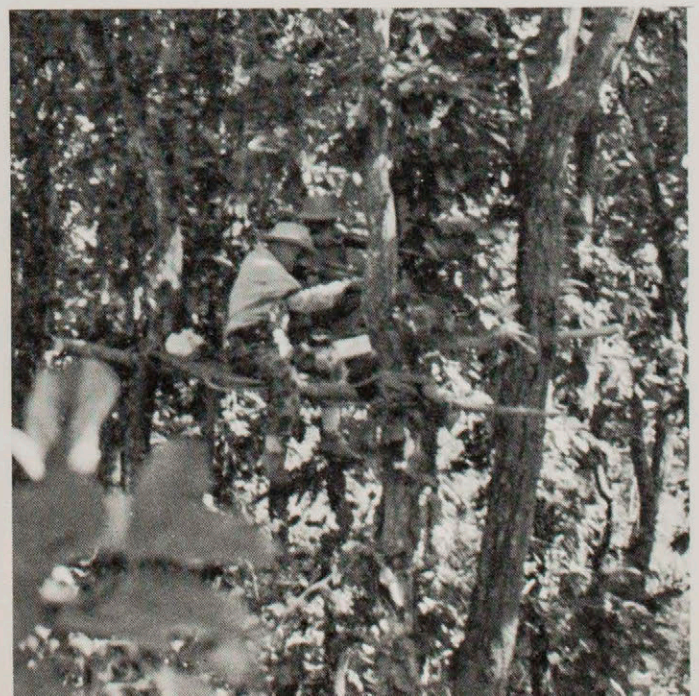
Plans and arrangements for this particular expedition began a full year before our arrival in India in early February of this year. Members of a scientific expedition do not just suddenly embark upon a long journey to India or other far corners of the earth. Specialized field equipment must be assembled and shipped long in advance of the departure of personnel. Also, official permission to conduct the expedition must be obtained from the host government concerned. To accomplish this formality, Dr. Jean Delacour directed requests to numerous ministries in India, among which were the Ministry of Export Control, the Ministry of Scientific and Cultural Affairs, the Ministry of External Affairs and the Indian Customs Service. Our own United States Em-

bassy in New Delhi, advised of our plans, assured us of its assistance. Replies were received from the Indian Government along with queries from the Zoological Survey of India, asking us to spell out in minute detail just what we proposed to do in Madhya Pradesh. Slowly, however, the wheels of cooperating governments were beginning to turn and the expedition began to gain form. Personnel from Los Angeles included Mr. and Mrs. Machris as co-sponsors of the expedition and myself, as ornithologist and mammalogist. The Allwyn Cooper (Pvt.) Ltd., a reputable shikar company of Nagpur, India, was engaged to handle all field outfitting and supply problems and to organize the hunting program for tiger and other large game species of mammals. Contact was made with officials of the Bombay Natural History Society for the services of two trained preparators to assist me in the preparation of scientific specimens of birds and mammals.

The months of negotiations slowly passed; in early December, 1958, the Dutch freighter, "Wonogiri," laden for Bombay sailed from Los Angeles harbor with our field equipment secure in its hold. The expedition was assuming more tangible proportions.

On the morning of January 30, 1959, Mr. and Mrs. Machris departed for India by way of Hawaii, Hongkong, the Philippines and Thailand, with plans to meet me at Nagpur in Central India on February 14th. In the evening of January 30th I left for India by way of the Arctic to stop off in Denmark, Germany, France, Italy and Turkey, in order to visit scientist friends and museums in those countries. A severe snowstorm delayed the flight's departure in Istanbul, but Beirut and Baghdad proved to be hot, dry and dusty. Later as the plane rolled to a stop in front of the Bombay air terminal and the boarding hatch was swung open, a flood of moist, warm air gave assurance that I was back in tropical India once more.

Mr. Machris and shikari firing at tiger from machan in tree during "beat."



Inside the airport terminal, Indian immigration and health officials courteously and efficiently hurried me through the necessary entry formalities prior to my making peace with the Indian Customs. It was with some surprise and delight that I suddenly discovered the customs inspector assigned to clear my baggage was not the usual uniformed officer, but a very polite and business-like woman, clad in the traditional Indian sari. Here, indeed, was a change from the days of British India!

Upon clearing the customs barrier I was met by the expedition's customs broker and a representative of the India Tourist Bureau. While the latter gentleman was officially welcoming me to India, our customs broker began to pour out his troubles, to describe complications in obtaining release of our field equipment from Customs. This was no great surprise to me, however; years of field work in many corners of the world condition a museum worker to anticipate this type of thing. It was obvious that the expedition was progressing normally! A more immediate objective for me was to proceed to the Taj Mahal Hotel and a much needed rest. The dawn would bring a new day and an opportunity to unravel the red tape and problems attendant upon any well organized expedition.

As a matter of fact it took several days of meetings and conferences with a whole line of officials, customs brokers, and friends to help solve the various problems confronting the expedition. Dr. Salim Ali, India's foremost ornithologist, was most helpful when I visited his headquarters at the Bombay Natural History Society, and it was soon arranged with Mr. Humayan Abdulali, Honorable Secretary of the Society, to loan the expedition the serv-

Baiga women dancing traditional tribal dance. Supkhar, 1959.

Forest rest house at Supkhar, Madhya Pradesh. The expedition's headquarters during the 1959 expedition.

Second tiger secured by the expedition at Supkhar. Shot by Mr. Machris. From left to right, Maurice A. Machris, Mr. Rao, Paquita Machris and Mr. Dixit.

ices of two staff preparators to assist us with the work in Madhya Pradesh. The preparators, Mr. Shekhar and Mr. Fernando, had to be outfitted and sent by train to Nagpur, there to await my arrival a few days hence.

This task and many others were attended to before I could take the time to rediscover the beauty of Bombay, which I had enjoyed in 1944. The city is just as colorful and fascinating as before. The vultures still circle the towers of silence on Malabar hill where the Parsees place their dead to be devoured by these large birds. The native dhows with their pointed sails still dot the bay between the city and Elephant Island. The only incongruous sight was an Indian mother attired in a beautiful, flowing, pale-blue sari, strolling leisurely behind her children with two shocking-pink plastic hula hoops draped over her shoulder —the East had indeed met the West!

The Indian Airlines flight from Bombay to Nagpur takes about three hours, arriving—as all flights in India seem to—in the middle of the night. The airport at Nagpur appeared almost deserted as we made our way from the plane, which was the only aircraft on the field. Within a half hour, however, there were four planes on the field—from Bombay, New Delhi, Madras, and Calcutta. Flights from these distant cities of India converge on Nagpur, exchange passengers and then each plane returns to its respective point of origin. With this mission accomplished Nagpur airport is once again almost deserted until the next night. In the terminal, awaiting my arrival, were the representatives of Allwyn Cooper, Ltd., the hunting firm which would handle the expedition's actvities in the Balaghat forest area, some 200 miles to the northeast of Nagpur.

Mr. and Mrs. Machris arrived aboard the plane from Calcutta a few minutes later. Our forces were now complete. From this point on, Allwyn Cooper, Ltd. very efficiently took over control of our activities.

The next morning found us busily unpacking field clothes, guns and other equipment at the warehouse of Allwyn Cooper, Ltd. The sea shipment had arrived from Bombay sev-

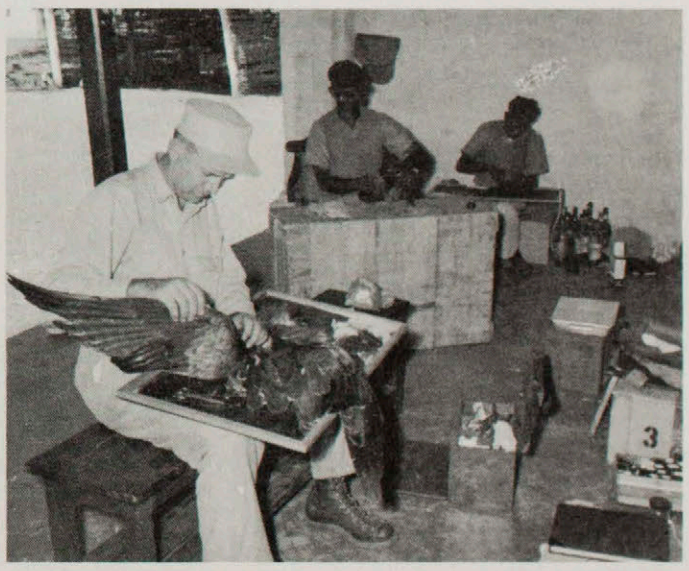
eral days previous and the bulk of it had already been dispatched to our base camp in the Balaghat. The shikar company had set up the camp several days before, staffed with personnel awaiting our arrival. Our two preparators had been sent on ahead so that all that remained to be done was for the three of us to assemble our personal equipment and move on to our base camp. This move was accomplished by car; in the late afternoon of the following day we climbed the narrow, but excellent road through the heavily wooded hills of the Maikal range. Often the car slowed down to allow large bands of the big silvery-gray langur monkeys to move out of our way.

The camp at Supkhar was reached shortly after nightfall and we found it to be a bee hive of activity. Under the supervision of Mr. Rao and Mr. Dixit, the two shikaris, or professional hunters, everything had been made ready for our arrival and field program. Our "camp" at Supkhar was very comfortable indeed; it turned out to be one of the most spacious Forest Service rest houses in all India! The Forest Service of India was organized by the British and has been continued and improved upon by the new Indian Government. In all of the forest districts of India there are comfortable rest houses, built primarily for the use of district forest officers while touring their assigned areas. When not in use by the forest officers, the houses may be rented by hunting parties or other individuals who happen to be in the area. The rental fees are ridiculously low and the accommodations are excellent. The large Supkhar rest house was built in 1910, not only for the use of forest personnel, but also as a hunting lodge for the Viceroy of India, as Supkhar has long been considered one of the finest tiger hunting areas in India.

Life in camp began to stir at dawn the following morning with the appearance of the traditional pot of tea and plate of cookies brought by the Indian bearer. While my two assistants from Bombay and I began setting up our field laboratory prior to starting the bird collecting, Maury and Paquita Machris were holding a grand strategy meeting in the courtyard outside. The shikaris, Mr. Rao and

Baiga tribesmen preparing carrying poles for removal of tiger from forest to expedition camp.

Mr. Machris and large wild boar collected within 200 yards of camp headquarters.



Author and two assistants preparing bird specimens at base camp.

Mr. Dixit, spread out maps to orient everyone as to the boundaries of the shooting blocks which had been assigned to the expedition.

Hunting in India is controlled by the Forest Service and is closely regulated by the use of the shooting block system. A shooting block varies in size from a few square miles of forest to as much as 30 square miles. An estimate is made as to the number of tiger or other large mammals which can be taken from a given block of forest. Once the block has been hunted, it is then allowed several years to recover its game population before it can be hunted again. This is not only a very sensible conservation measure, but it also guarantees the hunter that he will have no interference from other hunters in the area. Three large blocks had been assigned the expedition and reports were being brought in by native Gond and Baiga tribesmen as to the movements of tiger and leopard in the area. Several tiger were known to be active within a short distance of the Supkhar camp and their every move was relayed to our shikaris by the native hunters. Mr. Rao had arranged for the placement of live baits of buffalo, cows, and goats at strategic locations in an effort to tempt the big cats to make a kill. The natural food of these giant felines consists of native wild game, such as buffalo and sambhar, or other deer-like mammals. The abundance of domestic village cattle and buffalo herds, however, makes the procurement of a meal by the tiger a simple matter. The big cat will kill at dusk or during the night, devour as much of its prey as needed before finding a nearby dark patch of forest in which to sleep off its huge meal. The following night it will feed on the same animal again, repeating the process for as many as four nights, or until the animal has been consumed.

Kenneth E. Stager holding specimen of giant fruit bat collected in the Balaghat forest.

Maurice Machris holding specimen of wild chicken or Red Jungle Fowl, collected in the Balaghat forest near Supkhar.

Tiger hunting in India is accomplished by variations of two traditional methods, each of which is based upon the hunter's knowledge of the location of the tiger's kill. The first method is the "beat" during daylight hours and the second is by "sitting up" at night at the site of the kill to await the cat's return. The tiger is the epitome of craftiness and stealth; to outsmart him requires a great deal of skill and organization.

If the tiger decides to sleep close by the kill, the beat method is employed and involves the services of over 100 natives or "beaters." Spaced some ten yards apart, the beaters form a large semicircle to one side of the sleeping tiger. Meanwhile at considerable distance to the other side of the sleeping animal, "ma-

Expedition preparators holding specimens of large langur monkeys collected by the author at Supkhar, 1959.

chans," or tree platforms, are constructed upon which the hunter or hunters take their position. When all is in readiness, the beaters begin to skillfully maneuver the tiger toward the machans by shouting and beating upon tree trunks with the handles of their native axes. If everything goes as planned, the big cat will move in the desired direction so that the waiting hunter will have a fleeting opportunity at a moving target. Occasionally, the tiger takes the initiative and breaks through the line of beaters, resulting in great consternation on the part of the men, and sometimes even casualties.

The "sitting-up" method is employed when the tiger selects a sleeping spot far enough removed from the kill to permit the undetected construction of a machan overlooking the site of the kill. Prior to nightfall the hunter takes up his vigil on the machan. If he remains absolutely motionless and concealed in his arboreal perch, the tiger will return to the carcass below. One unguarded movement or sound from the machan will send the great cat crashing off through the forest and the hunt ends in failure. But with skill and caution, a beam of light is thrown on the tiger feeding below—a split second is permitted for excellent marksmanship—the museum has the tiger which the expedition had journeyed half way around the world to secure!

During the days and weeks which followed our arrival at Supkhar, the Machrises and the shikaris pitted their skills and efforts against the clever tigers of the Balaghat forests. Though both methods of hunting were used, many of the attempts ended in failure; but other tries resulted in success. Paquita Machris brought in the first tiger—a very large and beautiful male animal weighing 496 lbs., which was taken on a well organized beat. The second tiger was secured by Maury Machris from a machan, as the tiger returned to the carcass of a villager's cow. Also a male, this second big cat weighed 411 lbs. The third and last tiger was shot by Mr. Machris, as it came down a forested hillside during a large-scale beat. Another large male — this beautiful specimen weighed 494 lbs.

While the Machrises concerned themselves with the collection of the larger species of mammals needed by the museum, the two preparators and I were busy assembling the collection of birds and smaller mammals. Day by day the collections grew in size and scope. Early morning would find us in the field collecting, and the middle of each day would be spent in the preparation of the day's catch of specimens.

It was winter in Madhya Pradesh. The vast forests of Sal trees were beautiful with their gold-tinged foliage; brilliant-colored birds were everywhere. Wild peacock were abundant and could be seen retreating into the forests from their feeding grounds on the open "maidans," or meadows, during the early morning hours. Throughout the night their high, mournful cries rang through the forests from their nocturnal tree top roosts. From the broad veranda of the rest house we could hear tiger roaring across the valley. The days were pleasantly warm, but the nights were cold. An evening hunt in an open jeep would chill the occupants to the bone and we would all return to Supkhar to huddle around the charcoal brazier. Many nocturnal species of mammals, as well as birds were secured by hunting with lights along deserted roads. There were

no man-eating tigers roaming the hills of the Supkhar area, so it was safe to move through the forests and maidans at night. All of our local tigers were gentlemanly and well behaved, but only 60 miles away a man-eating leopard was on the prowl and carried away two small children during the time we were engaged in the field work at Supkhar.

Early one morning while moving silently through the forest alone in search of birds, I apparently overdid myself in muffling my foot steps. In a heavy patch of forest there was a sudden crash of branches and with a great woof and roar—out went a startled and angry tiger. In my zealous attempt to move undetected, I apparently had almost stepped on a well-fed tiger sleeping off his full meal of the night before. Needless to say, being armed only with my light bird-collecting gun, I did not press on in hot pursuit, but instead made rapid and noisy steps in the opposite direction, all the while trying to reassure myself that the tigers in this area were not "man-eaters." To say that this experience was startling is a gross understatement. In retrospect, however, it is now a treasured memory—for how many of us have almost stepped on a sleeping and uncaged tiger in the wild?

The days of an active field expedition fly by. Suddenly time has run out and the work must be brought to a close. The results of the expedition were very gratifying, however, as our combined efforts had amassed a fine and comprehensive collection. Besides the three large tiger, the collection contained leopard, jungle cats, civets, jackals, wild boar, fox, mongoose, hyaena, monkeys, sambhar, chital, antelope and lesser-sized mammals ranging downwards to rabbits, squirrels, bats and mice. The collection of birds contained several hundred specimens ranging from large hornbills and eagles down to the minute but brilliantly colored sunbirds.

Our stay in Madhya Pradesh was enjoyable and profitable in every respect. We not only accomplished the tasks which had brought us out to India, but also enjoyed the scenic wonders of this fascinating land, made scores of new friends, and obtained a glimpse into the lives and customs of the native peoples of the Supkhar area. The Baigas and the Gonds are colorful and friendly forest people and when not engaged in helping us with the collection of museum specimens they would often find time to enact their native dances for our enjoyment. All of this was caught by Mr. Machris on colored motion picture film, for when he was not occupied with museum collecting, he was busy with the motion picture camera and tape recorder. As a result, the entire expedition is thoroughly documented by thousands of feet of unusually beautiful film, covering all of our activities.

The day finally arrived when the group began to break up. Prior to returning to the United States the Machrises wanted to inspect the new zoological park in New Delhi and confer with zoo officials about obtaining animals for the contemplated new World Zoo to be built in Los Angeles. Plans called for me to remain behind to complete the field work and to attend to the task of shipping the collections and equipment to the United States. With regret I bade them goodbye at our forest camp in Madhya Pradesh; as always before, they had proven to be the finest of field companions. Their warm-hearted enthusiasm for the task to be done has never lagged and the betterment of the Museum is always their goal.

As I journeyed eastward through the Orient and across the Pacific toward home, the thought occurred to me again and again that our Museum is not made up of just the physical plant, the collections, and the staff, but includes as well those multitudes of public-spirited and cultural-minded citizens who believe in the Museum's future, and show it in many ways—through membership in the Museum Association, volunteer work, or the kind of support that has made this little narrative possible.

Baiga tribesmen with drums, accompanying dancers in traditional dance. Supkhar, 1959.

The Museum Botanist in the Community

By BONNIE C. TEMPLETON

Curator of Botany

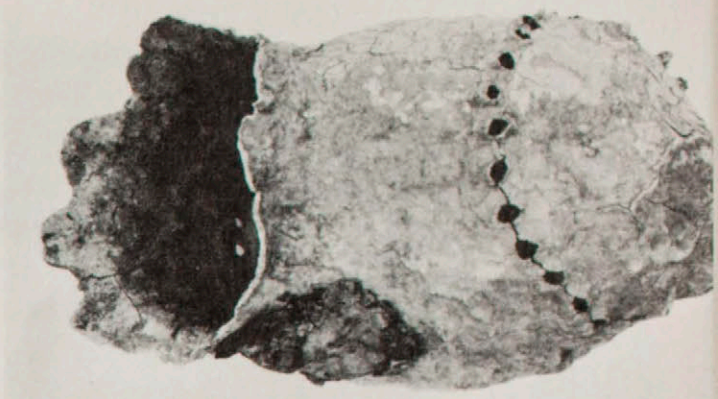


Fig. 1. A case secreted by the Saguaro cactus following a hole made by a woodpecker feeding on the pulp.

THE BEGINNINGS of botany are as old as mankind; for man has always been in search of plants for food and shelter. The Java man, the Neanderthal man, the Cro-magnon man and others were all botanists to a sufficient degree to enable them to recognize plants, distinguish the beneficial from the harmful ones, and by trial and error learn the remedial properties of plants. Ancient history is rich in stories of the evolution of man in the role of botanist. Most plant scientists of today, however, would be unwilling to regard those early attempts to interpret plants as a science.

The first museum may have been started by the Assyrians or Egyptians 10 to 7 centuries B.C. when the alchemists or herbalists collected and studied plants and displayed them to the curious visitor. Later, plant collections became storehouses of material to satisfy the acquisitive instinct, curiosity, and aesthetic sense of the leisured classes, only to be studied and viewed by the privileged few. There followed a great awakening of interest in the plant world and man's outlook changed from the practical and contemplative interest in plants to one of science in search for answers to how, why, when, and where of plants. This led to great collections of plants being made in many parts of the world and returned to the resident countries of the many botanists doing the work, later to be studied by them and others. Such a collection, known as a herbarium, is found today in most natural history museums, public and private, and in colleges and universities. The college or university botanist uses it as a teaching tool in educating students interested in natural history, pharmacy, medicine, and many related fields. The museum botanist uses the herbarium to find answers to many questions put to him by people in all walks of life, having varied interests and occupations. The herbarium may be likened to a library for it is used as a reference collection, for study, and research. It is, besides the microscope and descriptive floras and other reference books, the principal tool of the botanist.

A herbarium may contain pressed and mounted plants from all over the world, or it may be limited to local or regional floras. The objective of the herbarium of the Los Angeles County Museum is to have represented in it plants from the western Americas and other countries bordering on the Pacific Ocean. Besides the steady work of accumulating specimens, identification, study, and research carried on by the Museum botanist, it may be of interest to know of the many ways in which your Museum through its botanist renders genuine service to members and institutions in the community.

Perhaps the most routine part of the work of the botanist is to give answers to such questions as: "What is the name of my plant? . . . Why did so many strange plants come up in a marshy area that I had drained last year? . . . Where will the wild flowers be the showiest this year? . . . When will the maple produce its winged fruits? . . . How can I get rid of mushrooms in my lawn?" These, and hundreds of

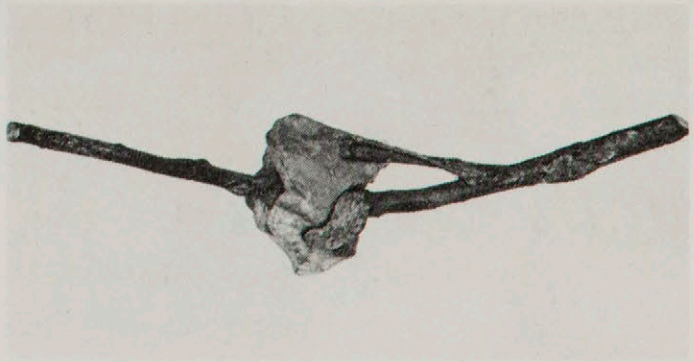


Fig. 2. Root grown through a rock without splitting the hard stone material.

Fig. 3. A "flower" that is not a flower. It is an insect gall which resembles a small thistle flower.

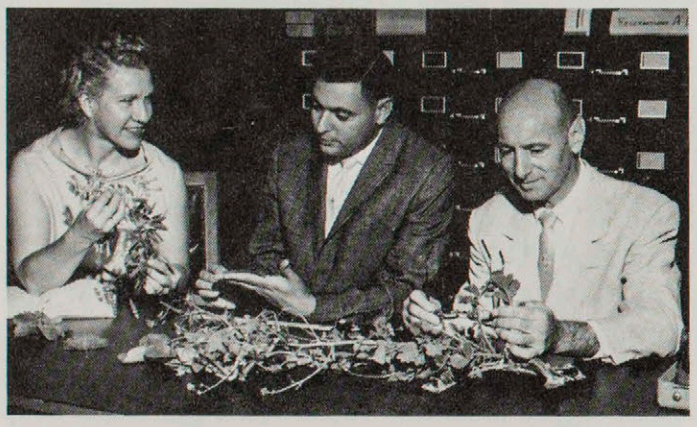


Fig. 4. Mr. Listick and Mr. Schweitzer, from City Health Dept., checking botanical characters of tree tobacco with Miss Templeton.

similar questions, are telephoned or written in or asked in person. But some of the questions or problems are not always easy to answer and the botanist's knowledge and experience must be both varied and extensive in order to dispatch the information needed. For example, some time ago a rather large tubular structure with one end rounded and closed and the other open and somewhat fluted (fig. 1) was brought in for identification. "What is it—what caused it?" Although I had not until then seen such an object, I knew that it was made of a substance secreted by a plant in case of injury; also, that its cavity was made by either a bird or a mammal feeding within a trunk of a plant such as a large cactus like the Saguaro. Upon further study it proved to be one similar to the type of cavity made by woodpeckers and other birds that use the pulp of the Saguaro as an important part of their diet. After the hole is abandoned and the cactus secretes the case, the elf owl is said to use it as a nest.

A number of queries related to the power and force of some plants are presented from time to time. Many persons are amazed to observe the mushrooms breaking through concrete streets, sidewalks, or floors, or through hard-packed dirt roadways, and questions are frequently asked as to how a soft, delicate mushroom is able to accomplish this without apparent injury to its fragile surface. Now and then, a housewife has noticed that the branch tip of a tall shrub, growing beside the house, has grown through the over-hanging roof without so much as breaking a shingle. Even more amazed was the collector who presented the specimen (fig. 2) of a root that grew through a rock without splitting the hard stone material. The herbarium contains a collection of rare and unusual plant specimens such as these brought in by observant persons interested in the wonders of the plant world.

From time to time lectures are given, either to public attendance in the Museum or to clubs and scientific organizations and societies, on various phases of plant life or on special botanical research problems. Perhaps the lectures giving the most gratification are those to high school students participating in the Museum Junior Workshop program. Year after year, students interested in learning more about plants than they are able to get from their high school courses attend classes at the Museum given by the botanist.

During the term last spring, the botany class was taken on a field trip to the mountains and desert to study different kinds of vegetation, and to learn how to identify plants. In walking over to a California Juniper bush I noticed a curious growth upon one of the

branches. I picked it and then asked the students what kind of flower it was. The "flower" looked very much like some of the thistles (fig. 3). After considerable guessing on their part, it was pointed out that not every "flower" put forth by a plant is a blossom. In this particular case, it was explained to the students, the "flower" was a gall caused by a specific insect. Some stimulus from the insects that lay their eggs in the tissues of the plant causes the plant to secrete auxins which accelerate the growth of certain cells and produce an abnormal growth. A further fact, that the complicated biological relationship between the insect and the plant producing the gall was not too well understood in some cases, was explained (to the students) with the result that one of the boys decided he wanted to do some research on the cause of galls. He planned to spend his summer vacation studying all that is known on insect galls and assembling a bibliography on the subject. Thus we see eager boys and girls developing into young scientists.

Next to those pertaining to mushrooms, questions about poisonous plants comprise a large share of those put to the Museum botanist. They range from the mothers' concern and fear for their children eating the flowers of the Oleander, seeds of the Castor Bean plant (or berries, leaves and flowers of other plants which are not poisonous, but are believed to be), to emergency calls from the health departments of the city and county. Children are not the only victims of eating poisonous plants. In one interesting case recently, a woman had cut some spinach from her garden, then prepared and cooked the greens for dinner. Shortly after eating them she became quite ill. The Health Department was called to investigate and they, in turn, brought some of the "spinach leaves" to the Museum for identification (fig. 4). Some of the leaves proved to be spinach, but the woman had mistaken some young shoots of a developing tree tobacco—a poisonous plant—for spinach. Then there was the case of a doctor who mailed some much-weathered seeds for identification. Enclosed with them was a

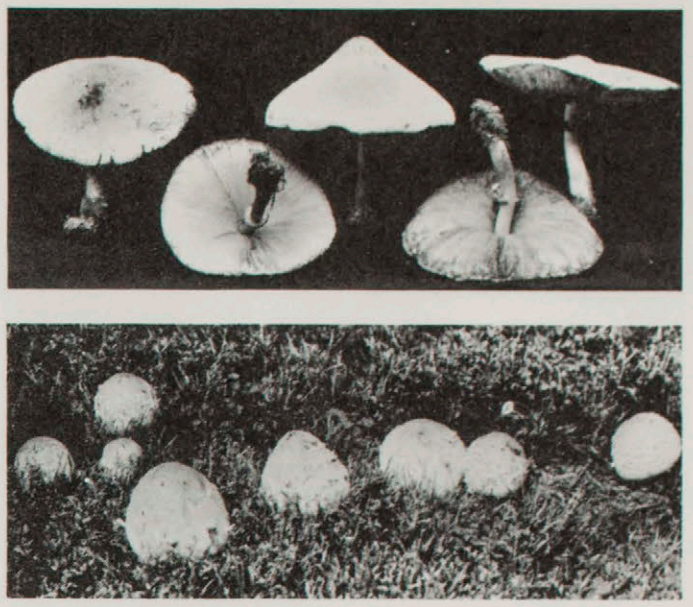


Fig. 5. The green-spored Lepiota is the cause of the majority of cases of mushroom poisoning.

note saying, "An elderly lady from East Los Angeles ate some of these seeds and I am having a difficult time saving her life." Upon learning the poisonous principle and the proper antidote, I wondered whether the doctor was able to save the woman's life after the delay caused by mailing in the specimens.

Determinations by the botanist have not always involved poisonous plants that were eaten. Plants which cause poisoning by contact such as that caused by Poison Oak involve a certain portion of attention. These are brought in by physicians directly or sent in by patients. In such cases it is important to know the clinical history of the plant, whether it has a toxic principle that results in irritation or whether an allergic factor is present.

The Museum botanist is often asked what are the differences between toadstools and mushrooms. One can counter the question by asking what is meant by "toadstool." If by this term the inquirer is distinguishing the poisonous from the edible, it is then pointed out that both may appear to be similar, superficially, and therefore the edible and the poisonous kinds are all mushrooms. It takes an expert to determine the edible ones from the poisonous ones. Yet, each year a certain number of people believe themselves to be experts, judging from the cases of mushroom poisoning which the Health Department investigates and the specimens brought in for determination or verifica-

Fig. 6. Ray Pinker, Chief Chemist (left), and Sgt. McLaughlin look over specimens obtained during criminal investigations, with Museum botanist.

tion. One of the most serious cases of mushroom poisoning this botanist has encountered occurred several years ago. It involved two families that were picnicking in the Elysian Park playground and zoo area. One family gathered mushrooms, which were actually the edible kind, when the man from a nearby Italian family came over and said, "Those are not good. I know the edible ones—these, over there, are good to eat," pointing to some beautiful white ones. Both families picked a quantity of the white ones and went home to prepare a meal of them. These later proved to be the "Destroying Angel" or deadly poisonous *Amanita*. Both families became very ill and several of the children died before the Health Department officers were able to get specimens to me for identification. Symptoms appear at a different time for each species of deadly poisonous mushrooms and in most cases each species requires a different antidote. It is almost essential that the physician know the species involved in order to apply correct remedial procedures to save the person's life. Alcohol is of no use whatever in the treatment, as was learned in another case where four men living near Olive View Sanitarium had eaten a meal of the poisonous mushrooms they had gathered nearby. One of the men had no alcoholic beverage, had eaten very few of the mushrooms and was only slightly affected; but one of the remaining three had been drinking more than the others and he became critically ill after eating the mushrooms.

Of all the cases concerning poisonous mushrooms brought to my attention, the green-spored Lepiota is the species most frequently involved (fig. 5). It is unfortunate that this deleterious species belongs to a group of perfectly edible Lepiotas. People recognizing the edible ones fail to see the sometimes faintly evident characteristic of the non-edible one and are made ill from eating them. The symptoms are of the gastro-intestinal type and the effects are rarely fatal. In years when the green-spored Lepiota is particularly abundant many cases of mushroom poisoning occur.

The Museum botanist is frequently called upon to determine plants pertaining to various types of crime, obtained from the criminal's person or automobile, or in other ways. Sometimes only fragments are available, but in every case knowledge of microscopic and macroscopic characters of each species is highly essential in order to give precise determination of the particular plant fragment.

Occasionally, plants brought in for identification have a wide distribution and are then not too helpful in the location of the site where the crime was committed. But, in a case which occurred a few years ago, the plants were characteristic of a particular area and led to locating the victim's body. Officer Sobel was seen halting a car on Sepulveda Boulevard. Later, his black and white car was still there, but he was missing. Someone who had seen the officer stop a car there had remembered its license and reported it. The criminal's car was later located in Las Vegas and the owner denied being in the Los Angeles area—maintaining that he had been in the Nevada town for several weeks. The plant material obtained from the under parts of his car was not of the species occurring in the Las Vegas area. The species involved was characteristic of the sloughs bordering Sepulveda Blvd. at that time. This information led to locating the officer's body not far from where he had stopped the car on Sepulveda and eventually resulted in the criminal's confession.

The Stringer case and the Barbara Graham-Perkins-Santo case are the recent ones for which Ray Pinker, Chief Forensic Chemist, Lt. Buckley, and Sgt. McLaughlin, Comparative Analyst of the Scientific Investigation Division of the Los Angeles Police Department, have brought in plant material, obtained as evidence, for identification (fig. 6).

Every museum person must be on his guard against accepting bribes. This may seem a superfluous statement to make, but the museum botanist occasionally is subjected to offers of bribery in one form or another.

My earliest experience was with an elderly man, or so he seemed to me because of his long white hair and flowing beard, who came in for identification of several species of *Oxalis*. After the identification and some discussion, he proceeded to relate how he had made an extract from the Oxalis leaves and had cured his wife and himself of cancer. Then he asked, would I give him a written statement saying how valuable it was in curing cancer? Although I had known of Oxalis having been used as a drug plant, non-officially, I also knew that it had been reported poisonous under certain conditions, and told him so. When, after further discussion he saw that I could not be persuaded, he angrily left the office.

Then there was the man who came in to verify what he believed to be leaves from the California Bay tree. When I assured him that the leaves he held belonged to this tree, he related how his wife frequently suffered from insomnia and how "she made a tea from the leaves and after drinking it, gained a sound and restful sleep." Did I know of this quality in the Bay tree leaves? "My wife has passed away—God bless her, and since she has gone, I too have not been able to sleep. I have made a tea of these leaves as my wife had done, and have found it really helpful." Then he asked me if I would give him a letter stating the beneficial qualities of the Bay tree leaves because he wanted to promote the sale of these leaves in order to help others suffering from insomnia. When I modestly declined, he offered to buy me the "best dress in town" if I would. When I explained that it would be unethical

Fig. 7. Mr. M. H. Compton, retired school teacher, visits the Botany Department with a group of boy scouts he has interested in studying plants.

for me to do such a thing because I had no authoritative basis for recommending the "leaves," and advised him to consult a physician or a pharmacologist who might have studied or had laboratory tests to back up any possible somniferous qualities of the California Bay leaves, he left the Botany Office a disappointed, and I believe, somewhat embarrassed man.

My most glamorous bribe, and I must say most tempting came at a time when my salary was about $135.00 a month. A man came in bringing a can of "desert tea" and told of its many qualities and of supposed cures. Since this plant belongs to the genus Ephedra from which is derived the drug ephedrin, he wanted to harvest it and manufacture the drug. He, too, believed that the tea induced sleep. Would I give him a letter stating that these plants were high in ephedrin? I did considerable searching of the literature, both pharmaceutical and chemical, and found that research and chemical analysis had been done on our California and Nevada species of Ephedra with the result that in some cases our native species contained no ephedrin and in others in such minute amounts as to make our species an impractical source. When I told him of my findings and that the studies proved that the only source of ephedrin was a species native to China, my report seemed to fall on deaf ears, for he offered me a fur coat if I

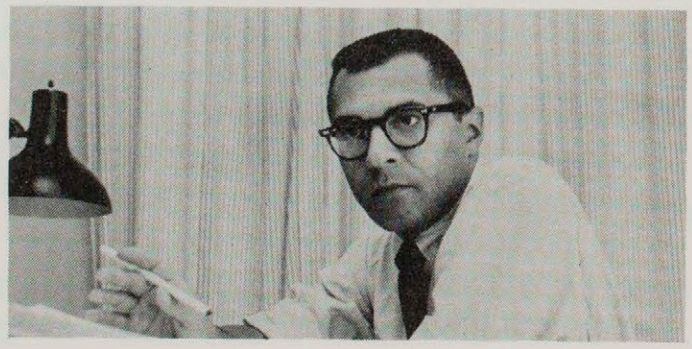
would give him a favorable statement. When he saw I was not interested, he then offered to get me a new Cadillac automobile. When I refused to be tempted, he angrily remarked that he would get some one else who would gladly accept his offer. I reminded him that the evidence, which is recorded in the literature, would prove the fallacy of such a statement, and that should he be brought to court for claiming drug content that was not present in his product, he would very easily lose his case.

The Museum is a tax-supported institution and employees are servants of the public, and therefore should not charge for determination of specimens or other museum services, especially while on duty. Many people, however, expect to pay for help we give them and it is sometimes difficult to convince them that we cannot accept payment. I remember one occasion when a Japanese gentleman brought in several species of beans which he had received from Japan. They were used in his native country to make several kinds of confectionery and he was anxious to know of a source where he could procure them locally. In order to do this it was necessary to know their botanical names or our common names for them. The material he presented contained only seeds—no flowers or leaves, which are necessary for determination. This presented a problem. It sometimes helps to locate the scientific name of a specimen when one has its local or common name. This he supplied. When I told him I would try to locate the botanical and, if possible, the common names of his several kinds of Japanese beans, he wanted to know how much the charges would be for this service. When I told him there would be none, he seemed doubtful and again asked about charges. I assured him that we did not charge and he left promising to return on a certain day to pick up his specimens and get the requested information. When he came, he brought with him two boxes of a confection made in Japan from several kinds of beans as a token of his appreciation.

Boy and Girl Scout Leaders (fig. 7), motion picture studios, hospitals, plant quarantine officers, teachers, lecturers, writers and authors are only a few of the many that rely on the Museum for information, facts, and identification pertaining to plants. Thus your Museum botanist serves the community in many ways. The examples given are a few of the highlights in the career covering a number of years. To relate the many and varied queries, the plant problems brought in for solution, and the strange and interesting plants determined or named, would more than fill a book.

The New Design Program

THE Art Division's new program in typography and design is little more than a year old, yet is has demonstrated its effectiveness and won public and professional acclaim. Mr. James H. Elliott, Assistant Chief Curator of Art, is primarily responsible for the development of the handsome appearance and brilliant design of invitations, brochures, catalogues, and other graphic material connected with the program of the Art Division of the Los Angeles County Museum. At the recent Conference of Western Museums, its representation won virtually every award given for excellence in design for western museum publications.



Photographs by Gabrielle D. Kuehn

Mr. Louis Danzinger

When Mr. Elliott served as a staff member of the Walker Art Center in Minneapolis, he learned the importance of a fine design pro-

gram both for public relations purposes and to increase the content appeal. His experience and conviction have brought about a transformation here at the County Museum. Realizing that interested people outside of this area often get their only impression of the Museum from its publications, he felt that it was the Museum's responsibility to use good design in its printed material. Credit is due also to the Purchasing Office of the County for reorganizing the ordering procedure and giving its support to the new system.

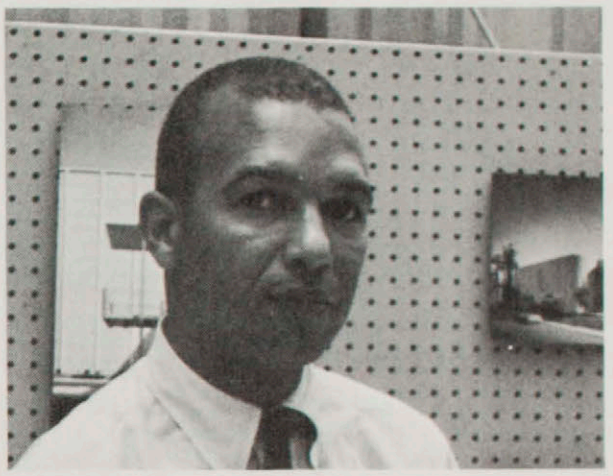
Under the new plan, Mr. Elliott acts as art director or coordinator and retains editorial responsibility. He selects one of the fine designers in this area to do the art work. This has required that he become familiar with the work of many designers and graphic artists so that he can select an artist whose style will suit the show. He encourages the artists to convey the spirit of the exhibition through graphic means but to avoid developing a trademark or imitating the art in a show.

In a preliminary interview, Mr. Elliott discusses the design problem with the artist, who then submits sketches, and in subsequent meetings the final design is developed. The designer supervises production. Some artists have their own presses; otherwise they work with outstanding local printers. Each project has a stipulated budget which includes a fee for the designer. Often a designer's interest leads him to work at a fee less than his usual commercial fee. Mr. Elliott does not favor a voluntary program, for designers should not be expected to donate their talents and furthermore rejection of unsatisfactory sketches and printing would thus become difficult.

The artists' enthusiasm for this program is gratifying. Each one expresses it differently, but always there is lively interest, a sincere pride in doing something for the Museum, and an assurance that each assignment commands the artists' best effort.

Appreciative public response and professional recognition are being received. Recently, several examples of the Art Division's printing and design were selected for an article on good museum printing in the maga-

Mr. Allen Porter of Porter, Steiner and Associates



Mr. Marion Sampler, of Victor Gruen Associates

Mr. and Mrs. Saul Marks

John Neuhart and his wife Marilyn Nees

Mr. Frederick A. Usher, Jr., and Mr. James H. Elliott in the pagoda in the park.

zine "Curator." The Irving Gill catalogue by Louis Danziger was mentioned in "Print" by Mildred Constantine, Assistant Curator of Design at the Museum of Modern Art. Allen Porter's catalogue for the 1958 Annual Exhibition of Artists of Los Angeles and Vicinity received a Certificate of Excellence from the American Institute of Graphic Arts this year. Norman Gollin's invitation to the Daumier Exhibition was cited for Typographic Excellence by the Type Directors Club of New York.

In October at a joint meeting of the Western Museums Conference and Western Association of Art Museums, the Los Angeles County Museum won all first prizes for printing and design and seven of the ten awards given:

Best Exhibition Announcement

First Prize—Masterpieces of Korean Art by John Neuhart

Second Prize — Daumier Exhibition by Norman Gollin

Best Catalogue of an Exhibition

First Prize—1959 Artists of Los Angeles and Vicinity by Roger Kennedy

Second Prize—Prints of June Wayne by Louis Danziger

Third Prize—Daumier Exhibition by Saul Marks

Best Institutional Brochure

First Prize—Prospectus for Artists of Los Angeles and Vicinity by Roger Kennedy

Sweepstakes Award for Best All-round Design, Color, Symbolism, Quality in Printing, etc. for a whole publication project:—the announcements, invitations, tickets, etc. for Masterpieces of Korean Art by John Neuhart.

It is a stimulating experience to talk with some of the designers and to visit their studios. Talent, dedication, and enthusiasm are combined in each individual, yet each retains his individuality.

Saul Marks, an artist craftsman who in words and manner conveys his dedication to his work, operates the Plantin Press which has grown into a family affair. His charming artist wife does typesetting and his two sons assist with every phase and also run the presses. The catalogues for the Degas, Daumier, and Persian Textile Exhibitions were designed and printed by Saul Marks.

Among the pieces designed by Louis Danziger were the invitation for the Juan Gris Show, the Irving Gill catalogue, and the Abstract Classicist invitation. He works in the inspirational environment of a hillside studio which reflects his flair for the dramatic in design.

Allen Porter, a partner in Porter, Steiner, and Associates was the artist-designer of the prospectus, entry cards, invitation and catalogue for the 1958 Annual and the Museum Association lectures. On the walls of his studio are numerous awards he has received for design excellence in varying fields.

The handsome announcement of the exhibition of Maillol and 35 European artists was designed by Marion Sampler of Victor Gruen Associates, an artist of rare sensitivity.

John Neuhart and his artist-wife, Marilyn Nees, have a home-studio where Mr. Neuhart designed and printed the material for the Korean show. At other times they have collaborated and Mrs. Neuhart has done the calligraphy on Museum invitations.

Fred Usher's work includes not only such invitations as that for the Mayan exhibition but also graphic work for the new art museum project and the covers of several QUARTERLIES.

Others who have had a part in the design program include Norman Gollin; John Gilchrist; Ken Parkhurst; Joe Krause; Roger Kennedy; John Follis; Maury Nemoy; Grant Dahlstrom who assists with the publication of the QUARTERLY and the Bulletin of the Art Division; and Joe Simon of Anderson, Ritchie, and Simon who is responsible for recent issues of the Bulletin of the Art Division on the new Goya and Delacroix.

M. G. C.

Ox Cart or "Carreta," circa 1725. This old cart from New Mexico is similar to those used in California and all of the Spanish colonies. Wheels are made of sycamore, body of cottonwood, and pole of mesquite. The yoke was lashed to the horns of the oxen and then tied to the pole. From the Los Angeles Chamber of Commerce.

Transportation Milestones

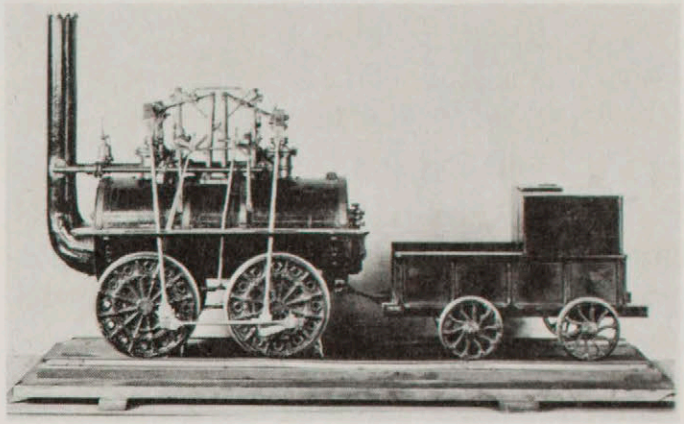
A POPULAR pastime, during the closing months of every year, consists of watching for and learning to identify the new automobile models coming off the assembly lines. Both foreign and domestic makes in seemingly limitless sizes and varieties compete for attention on the highways. Speed and durability champions are selected in national and international contests. Children who may never have seen a live horse can distinguish a Chrysler from a Jaguar and a Volkswagen from a Ford.

Los Angeles County is particularly noted for its large number of cars per capita.* Yet only two hundred years ago a California pioneer was lucky if he could build or borrow an ox cart.

Through the years since ox-cart days the needs of human beings to transport themselves and their goods from one place to another with greater and greater speed and efficiency have led to a number of interesting innovations. Pictured here are examples of some of them, selected from the History of Transportation Display at the Los Angeles County Museum, as described by Mr. Ransom Matthews, Associate Curator of Mechanical Sciences.

E. B. L.

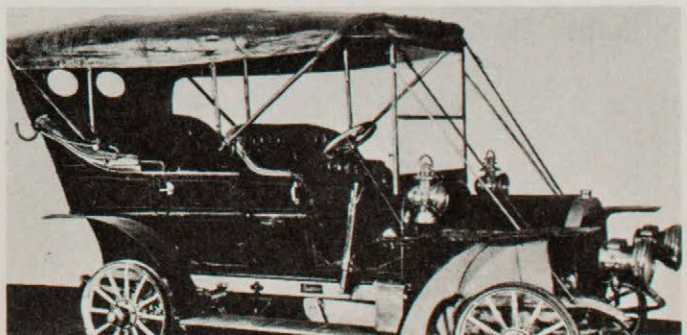
*The number of automobiles registered in Los Angeles County from January 1 to December 31, 1958, totalled 2,608,522. Figures published in January, 1959, reported a population of 5,850,000 for Los Angeles County.



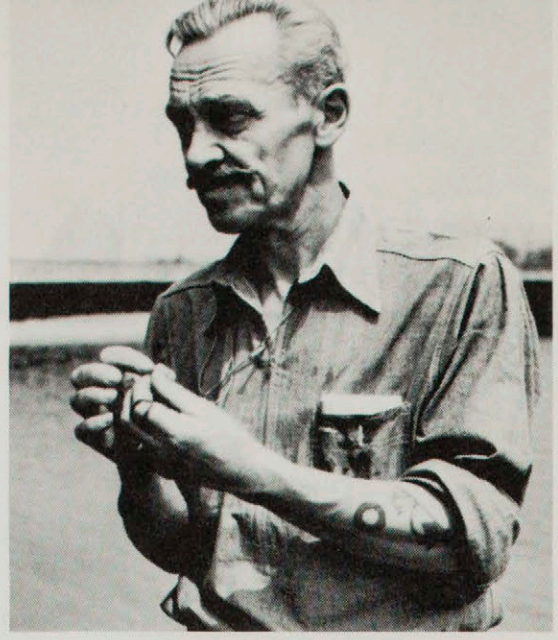
Model of "Locomotion," 1825, The first locomotive in the world to be used in general freight and passenger service. All previous locomotives had been used on short, private railroads for hauling coal. Built by Robert Stephenson and Co. for the Stockton and Darlington Railroad (England), this model formerly belonged to the Brooks Locomotive Works and was retained by the President, Mr. M. L. Hinman, when this company was absorbed by the American Locomotive Company. Lent by Mr. Hinman's great-grandson, William May Garland, II.

Star High Wheel Bicycle, circa 1883. The small wheel in front was a safety measure to prevent the rider from pitching forward in case of a sudden stop. The leather straps transmit the power from the pedals to the rear wheel through ratchets. Gift of Joseph Reed Giddings.

Studebaker Four-Cylinder Model G. 1907. This was the Studebaker show car at the first California Automobile Show in San Francisco during the spring of 1907. Four cylinders, 30-35 horse-power, "T-head" motor, make-and-break ignition, three-speed progressive transmission, torque tube drive, 34" by 4" clincher tires, top speed 55 miles per hour.



Museum Spotlight



George Kanakoff, Curator of Invertebrate Paleontology, in field garb.

Dr. Brown's Recent Trips

IN THE early part of November, Dr. Richard F. Brown, Chief Curator of Art, returned from a trip which included New York, Boston, Cambridge and Chicago. This trip enabled Dr. Brown to work on a special exhibition scheduled for 1960 and to do research for recent gifts and purchases in the Art Division. Besides soliciting gifts and examining wares of European dealers available for possible purchase, Dr. Brown also interviewed architects and studied architecture with the new Art Museum in mind.

Later in November, Dr. Brown left for Dallas, Austin and Houston to purchase works of art from the annual exhibition of the Feldman Foundation Collection at Dallas.

On November 14, 15 and 16, Dr. Brown was in Phoenix to give the keynote address at the dedication and opening of the new Phoenix Museum of Art.

Conference of Western Museums

The museum was well represented at the Western Museums Conference, now to be called the Western Museums League, when it met jointly with the Western Association of Art Museums and the Conference of California Historical Societies. The meeting was held on the Monterey Peninsula October 9th, 10th and 11th and was attended by Miss Ruth I. Mahood, Dr. Richard F. Brown, Mr. Russell J. Smith, Miss Frances Nugent, Messrs. James H. Elliott, George Kuwayama, and William Osmun. Dr. Charles McLaughlin read a paper for Dr. Hildegarde Howard, who was unable to attend.

Speeches By History Curator

At a Columbus Day luncheon meeting of the Santa Barbara Historical Society held at El Paseo in Santa Barbara, Miss Ruth I. Mahood, the Museum's Chief Curator of History, gave an address on "Preserving Our Past."

At a dinner meeting, October 14th, Miss Mahood was the first woman to speak to The Westerners, an organization concerned with the preservation of Western history. She spoke on "Adam Clark Vroman, Artist with a Camera." Miss Mahood is now doing research on him for a book she will publish next year. The Museum's History Division contains an interesting collection of Mr. Vroman's photographic glass negatives dating from 1895 to 1905 and including pictures of the missions, Yosemite, Pasadena and Indians of the Southwest.

Science Conferences

Dr. Theodore Downs, Curator of Vertebrate Paleontology, and Dr. John A. White, Research Associate, presented a paper on vertebrate microfossils from the Imperial Valley region at the convention of the western section of the Society of Economic Paleontology, November 12 at the Biltmore Hotel. Dr. Downs also participated in a symposium on desert biology at the Western Society of Naturalists meeting at the University of Southern California, December 28-30.

Miss Bonnie Templeton, Curator of Botany, represented the Museum at IXth International Botanical Congress held in Montreal recently. Participating, also, in one of the post-Congress field trips, Miss Templeton was able to bring back a collection of over 500 speci-

mens of Canadian forest plants for the Museum. A report of her activities was given in a symposium at the November meeting of the Southern California Academy of Sciences held at the Museum.

Curator Completes Fossil Study

An important study of the very extensive fossil invertebrate fauna of the Newport Bay area, which has involved George Kanakoff, Curator of Invertebrate Paleontology, in field collecting and research over a period of several years, has at last been completed. According to Mr. Kanakoff, the Newport Pleistocene fauna (which includes 496 species of invertebrates and 40 species of vertebrates) is "the largest assemblage of megafossils thus far reported from western America." Under joint authorship with Dr. William K. Emerson, of the Department of Marine Biology, American Museum of Natural History, the work was published in October, as number 31 in the Los Angeles County Museum's "Contributions in Science."

Melville N. Lincoln, Senior Curator of Habitat Groups (left) and John Jewett Garland, of the Museum's Board of Governors, inspect the Hippopotamus Group before its completion.

African Groups Featured at Evening Reception

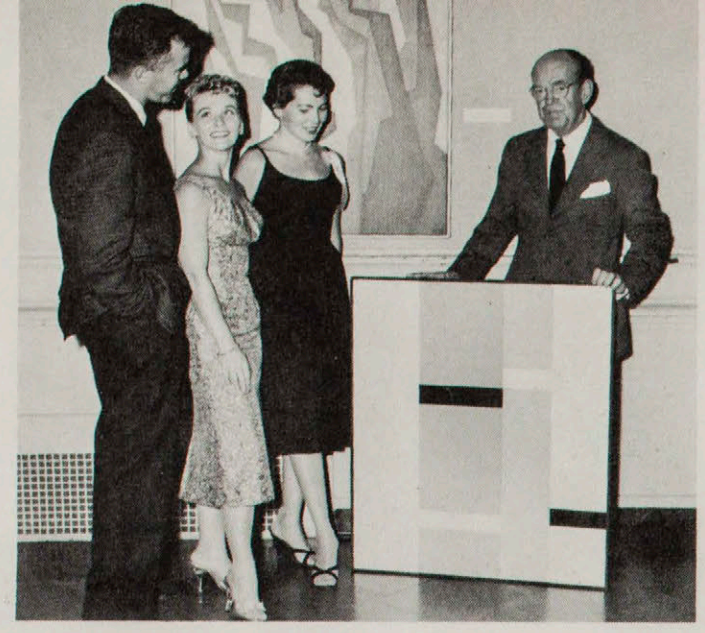
Mr. and Mrs. John Jewett Garland were hosts at an evening reception, November 24, 1959, on the occasion of the completion of the Hippopotamus Habitat Group, the fifth of the groups featuring animals collected on the Garland-L.A. Museum East African Expedition of 1956.

The Museum Association Newsletter

"Art Views"

ONCE AGAIN this winter members of the Los Angeles County Museum Association will have the opportunity of attending a series of "Art Views" lectures given by noted authorities in connection with outstanding exhibitions featured at the Museum. Co-sponsored by the Junior League of Los Angeles and the Museum Association, the project was initiated last year, its objective the creation of greater interest in the Museum and its activities in Los Angeles and the surrounding communities. The plan provides for a series of three lectures to take place during the winter season, each to be followed by a luncheon at the Museum. The lectures are open to the public without charge, and are held in one of the large halls of the Museum. No reservations are needed for the lectures, but it is necessary for those who wish to remain for the luncheon to reserve places.

The 1958-59 series of "Art Views" was so successful that we are certain that this year's series will be equally interesting. The first lecture took place on Monday, November 23rd, with Mr. Sam Hunter speaking about the exhibition "European Art Today." The second program is to be held the 29th of February in connection with the exhibition "Recent Sculpture U.S.A." Mr. Frederick Wight, director of the art galleries of UCLA, will be the speaker. On April 18th Mr. Thomas Howe, Jr., Director of San Francisco's California Palace of the Legion of Honor, will discuss the history and significance of the Museum's French Rooms, a permanent exhibition.



Left to right: Karl Benjamin, exhibitor; Mrs. Nubar Tulanian & Mrs. Alan Wahiner, hostesses from the Sherman Oaks Junior Women's Club; and John McLaughlin, exhibitor, at the reception for Abstract Classicism.

Last year's committee, with Mrs. Edward F. Call as Chairman, representing the Junior League, and Mrs. Patrick Doheny as Assistant Chairman, representing the Museum Association, gave the new project great impetus, and its success is being continued by the present committee with Mrs. David K. Webster, Chairman, and Mrs. Donald Moulton, Assistant Chairman.

Mrs. Paul R. Hunter, *Assistant Chairman of Public Relations, "Art Views"*

Art Receptions

In September many internationally recognized resident artists attended the preview of "Four Abstract Classicists" and "American Prints Today—1959." The "Four Abstract Classicists" exhibition was organized by the art authority Jules Langsner, and among the artists exhibited were four southlanders all attending the preview, Karl Benjamin, Lorser Feitelson, Frederick Hammersley, and John McLaughlin. "American Prints Today — 1959" was a cross section of the best work in graphics done during the past three years by 55 artists permanently residing in the United States, three of whom are from Southern California and were among the guests that evening.

October brought to the Museum fashion-minded personalities of Los Angeles to preview "Styles of the Second Empire" at a reception given by the Costume Council and Museum Association. The exhibition featured outstanding examples of fashions influenced by the costumes of Paris during the reign of Napoleon III and his Empress Eugenie.

November was the month of "European Art Today," an exhibition organized by Mr. Sam Hunter, Acting Director of Minneapolis Institute of Art, which was in preparation for one year. The collection represented thirty-five young European artists—twelve sculptors and twenty-three painters from nine countries. Many of the members of the consular corps in Los Angeles joined with art patrons and artists at the reception. Countries represented were Belgium, Denmark, England, France, Germany, Italy, The Netherlands, Spain and Switzerland. Also on view were paintings by Belgian artist Jan Cox and sculptures by the late French master, Aristide Maillol.

Museum Searches for Historic Photographs

THE MUSEUM Association would like to borrow any pictures QUARTERLY readers may have showing the Exposition Park or Museum area taken between 1900 and 1910. These pictures will be considered for the 50th anniversary edition of the QUARTERLY, its next issue. The photos will be handled carefully and returned; proper credit for their ownership will be given in the QUARTERLY which is distributed to 4,500 members. Please deliver pictures as soon as possible to The Museum Association, Exposition Park, Los Angeles 7.

Orientation Coffee Hours

The Social Events Committee sponsored its first orientation coffee hour for hostesses when the Volunteer League of San Fernando Valley visited before the opening of the "European Art Today" exhibition. Mr. James Elliott spoke to the group on the coming exhibition. Mrs. Bradner Wells Lee, Jr. and Mrs. Stuart E. Weaver, Jr., President of the Museum Association, spoke on the volunteer groups within the Museum and of the responsibilities of a hostess.

The Staff of the Los Angeles County Museum

ADMINISTRATION:

Director	Jean Delacour
Assistant Director	Charles F. Gehrig
Senior Administrative Assistant	Roni de Marno

ART:

Chief Curator	Richard F. Brown
Assistant Chief Curator	James H. Elliott
Curator Costumes & Textiles	Stefania P. Holt
Assistant Curator Costumes & Textiles	Eugene I. Holt
Curator of Decorative Arts	Gregor Norman-Wilcox
Curator, Administrative Assistant	William Osmun
Curator of Prints and Drawings	Ebria Feinblatt
Curator of Oriental Art	George Kuwayama
Senior Preparators	James Allen Louis L. Fuller

HISTORY:

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Associate Curator	Russell E. Belous
Assistant Curator, Wm. S. Hart Museum	John Dewar
Associate Curator of Mechanical Science	Ransom Matthews

SCIENCE:

Chief Curator	Hildegarde Howard
Curator of Anthropology	Robert M. Ariss
Curator of Botany	Bonnie C. Templeton
Curator of Entomology	Fred S. Truxal
Associate Curator	Lloyd M. Martin
Senior Curator of Habitat Groups	Melville N. Lincoln
Background Artist	Robert C. Clark
Preparator	Peggy Jean Clark
Taxidermists	George Adams Paul Hill
Curator of Invertebrate Paleontology	George P. Kanakoff
Curator of Mineralogy	Thomas Clements
Curator of Ornithology-Mammalogy	Kenneth E. Stager
Associate Curator	Charles A. McLaughlin
Curator of Vertebrate Paleontology	Theodore Downs
Senior Preparator	Leonard C. Bessom, Jr.
Preparator	James R. Northern

EDUCATION:

Chief of Education	Russell J. Smith
Education Advisor	Dorothy W. Weatherhead
Education Assistant	Dru Benefiel
Art Instructor	Frances Roberts Nugent
History Instructor	John E. Baur
Science Instructor	Gretchen Sibley
Preparator	William K. Good

EXHIBITIONS:

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Head Preparator	Robert E. Wade
Senior Preparators	Charles H. Badger Jack O. Dixon James A. Honey Richard W. Saar Othel R. C. Totten
Model Maker	Carl Gage

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Accountant	Edith L. Bellman

BOOKSHOP:

Manager	Stephen Arpas

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Head Guard	Leland T. Pellant
Assistant Head Guard	Ernest P. Herrington

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Librarian	Dorothy E. Martin
Assistant Librarian	Betty Begun

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Chief of Maintenance	James W. McClain

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